

American Art News

VOL. XVI., No. 12.

Entered as second class mail matter.
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, DECEMBER 29, 1917

SINGLE COPIES, 10 CENTS

FINE PICTURES FOR MUSEUM

The Metropolitan Museum has recently received and accepted as a gift from Mrs. Walter Rathbone Bacon, widow of Walter Rathbone Bacon, recently deceased, and sister-in-law of the well known art collector, the late Edward R. Bacon, and who is the youngest granddaughter of Commodore Vanderbilt, the two notable pictures reproduced in this issue.

The fine example of Van Dyck, "The Abbe," is given the museum in memory of the late Edward R. Bacon and the striking portrait of Mrs. Bacon herself, with her Collie, by Zorn, she gives in memory of her husband.

The Van Dyck comes from the noted Scott Murray collection and is an unusually good example of the early Dutch and English master, and the portrait by Zorn, said to be the finest woman's portrait the Swedish modern master ever produced, was painted in 1897, in which year Sargent also painted Mrs. Bacon in Spanish costume for her cousin, Mr. George Vanderbilt. This last portrait is now at Biltmore, N. C., in the residence of the late Mr. Vanderbilt there. Zorn painted another portrait of Mrs. Bacon as did also Carriere-Belleuse—a life-size canvas now in Bordeaux, and Ramon Casas, the last four years ago.

The museum is to be congratulated upon the acquisition of these two paintings.

WAR PAINTINGS' DISPLAY

For the encouragement of patriotism among artists and the general public, a movement has been started in the National Arts Club to hold an exhibition in the early spring of a group of paintings whose subjects must record some phase of the war. Artists from all over the country will submit works which must, however, pass a jury in their native cities before coming to N. Y., where they will have to pass a final jury of prominent artists. A prize of \$1,500 will be awarded the best work agreed upon by the jury of awards. The chairman of the committee is E. H. Blashfield. Douglas Volk and Francis Jones are prominent workers in the enterprise.

TO CENSOR LINCOLN STATUES

As a result of the protests made against the Barnard statue of Lincoln, soon to be shipped to London, and in accordance with the resolutions of the recent meeting of the National Academy of Design, the officers of the Lincoln Memorial University, Cumberland Gap, Tenn., have been appointed a committee to pass on merits of Lincoln statues hereafter to be erected in this and other countries. Dr. A. Edwin Burrows, of Youngstown, is executive secretary of the university.

Dr. Burrows is soon to open offices in Pittsburg, from which he will conduct a campaign for the passage of a Federal statute granting the university officials authority to issue permits for the making of Lincoln statues and appraising their merits.

JAPANESE ARMOR FOR MUSEUM

From Marshall C. Lefferts, the American Museum of Natural History has received as a gift four complete suits of Japanese armor mounted on effigies, and accompanied by helmets and weapons. The suits are inlaid with gold and silver and decorated with the crests of feudal lords and families of the XVI and XVII centuries.

One of these pieces of armor, bearing the Tokugawa crest, is of the style "Murasaki-Odoshi" and is signed by a famous armorer, Miochin Shaki bu Ki Menesuke, tenth year of Genroka, twelfth month (197). Other pieces in the group are signed "Sotome Iyetada" (XVI century); "Unkai Toshinao" (early XVII century), and "Kashiu ju Munchido Saku" (XVI century).

The gift is considered valuable as a well preserved reminder of the feudal times and customs so rapidly relegated to the background when Japan came into contact with modern European armament.

WOMEN TO PAINT THE WAR

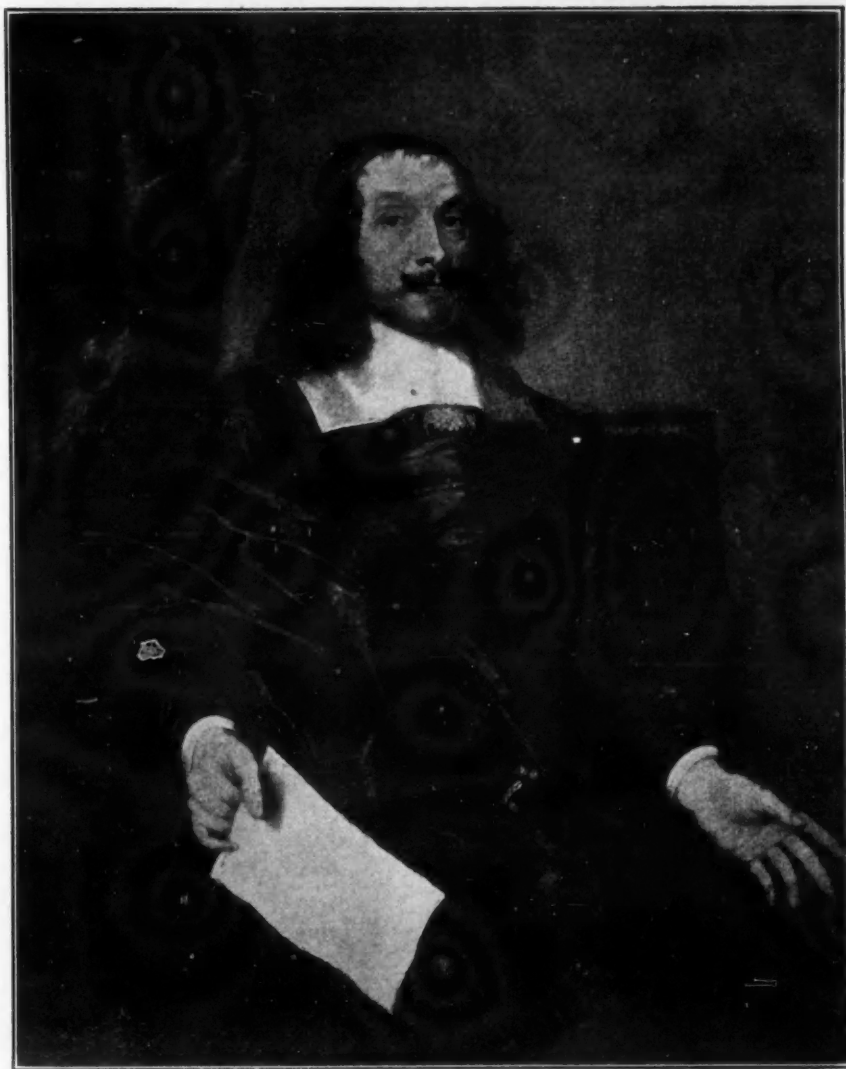
It is an interesting and progressive move on the part of the British Gov't to commission four leading women artists to carry out the work of painting records of the war at the front. Already some fifty men are engaged in this way, but the addition of the women's names is a more recent matter. Those chosen are Miss Claire Attwood, Mrs. Swinnerton, Laura Knight and Anna Airy, and their selection has been most judiciously made. Their particular branch will include the painting of scenes in the training camps, munition centers and Red Cross hospitals, and one is to be given an opportunity of criticising the results at Burlington House later on.

HAMILTON—NEW COLLECTOR

"Mr. Carl W. Hamilton," says The Spur, "the young New Yorker who is reported to have paid Duveen Brothers \$200,000 for the so-called 'Pembroke Mantegna,' is a newcomer in the ranks of important art collectors. He owns also a fine Bellini and some of the most valuable antiques disposed of at the Volpi sale from the Davanzati Palace last winter are in his possession. Mr. Hamilton, who has a country place in the Great Neck section of Long Island, is president of the American-Philippine Company and a graduate of Yale. The Pembroke Mantegna, or more properly, 'Judith with the Head of Holofernes,' is one of only four works of Andrea Mantegna in this country. 'The Adoration of the Magi' is in the Johnson collection in Philadelphia, while the Altman collection in the Metropolitan Museum of Art in New York and Mrs. John L. Gardner in Boston have a 'Madonna and Child' each."

ART MUSEUM FOR NORFOLK (VA.)

About a year ago Douglas Volk gave a talk before the Norfolk (Va.) Art Society on the subject of promoting civic art interests. Largely as a result of this talk, Mrs. William Sloane of Norfolk has now donated a lot for a museum there, and plans for the structure are under way. After the building is completed and dedicated as an art museum, it will be turned over to be used as a recreation center for sailors for the duration of the war. Indeed, the plans have been made with this end in view. The scheme has been presented to the commanding officers and has met with their heartiest approval. The museum is expected to open about Apr. 1, with an exhibition of oils to be directed by Mr. Volk. While the war lasts, the building will serve the double purpose of a museum and recreation center. After the war it will be the City Art Museum.



From Murray Scott Collection

THE ABBÉ

Van Dyck

Presented to the Metropolitan Museum by Mrs. W. Rathbone Bacon, in Memory of Edward R. Bacon

Mr. Hamilton began to collect art a few years ago, under the patronage of that clever woman dealer, Mrs. Sanchez-Wilcox, who is said to have sold him pictures amounting to the sum of \$100,000.

LIEUT. FISCHHOF AN AMERICAN

The brief description of the career of the still young Lieut. Pierre Fischhof, son of M. Eugene Fischhof of Paris and New York, and grandson of M. Charles Sedelmeyer of Paris, which accompanied an illustration portraying the decoration of young Fischhof with the coveted Croix de Guerre by Gen. Magnin—in a recent issue of the ART NEWS, contained some slight errors. It appears that M. Fischhof, who has done such splendid service with the American Field Service in France, is an American, having been born in New York in 1888. He volunteered and joined the American Field Service when the war first broke out. His brother Robert, whose sad death while gallantly fighting for France, was chronicled in the ART NEWS last year, was also an American.

DIRECTOR SAGE NOW MARRIED

Mrs. William S. Sage, of Buffalo, announces the marriage of her daughter, Miss Cornelia Bentley Sage, to Major William Warren Quinton, U. S. A.

WINTER ACADEMY SALES

The sales at the Winter Academy to Thursday last were as follows: No. 87—"The Black Bottle," Dines Carlsen, \$250; No. 105—"The Mandarin Coat," Colin Campbell Copper, \$2,500; "A Native Fisherman," E. I. Couse, \$1,500.

DRUMMOND SALE OFF?

No announcement comes of the sale of the pictures owned by Lady Drummond of Montreal, which was planned, as exclusively stated in the ART NEWS last September, for this season, and it is understood that Lady Drummond has called the sale off, and that the pictures will be divided among the heirs of the late Sir George Drummond.

The committee of the Art War Relief announces that its headquarters are at 661 Fifth Ave.

THE WINTER ACADEMY

(By the Second Viewer)

The Winter Academy is unusual this year for at least two reasons—it raises sculpture to a more just relation to painting; and it offers the opportunity of comparing a significant work by the long exploited "prince of portrait-painters," with such genuinely great portraits as those of Dr. Gross and Cardinal Falconio by the "newly-discovered" American master, Thomas Eakins. It certainly was not the most fortunate thing for the fame of John Sargent that N. Y. should be treated to a revelation of the portraying powers of Eakins at the time when both of the much-advertised portraits of John D. Rockefeller were exposed to view. That the Academy should have shown the better of the two and accorded the work the honor position in the Vanderbilt Gallery is not enough to persuade one of the peculiar superiority of a canvas which, if signed by an unknown name, would very likely have had "a deuce of a time," passing the jury. It must be said, however, that although the painting lacks brilliance of technique, it is distinctly amusing as a caricature. With the title of "Piety," such a portrait ought to go "down" in history, well down. Mentioning Eakins reminds one how signally the academy missed a chance, by neglecting to hang an important canvas by this recently deceased master. One confidently expects an amend of this matter in the spring. The remembrance of Carroll Beckwith was a gracious act.

Sculpture at the Academy is habitually slighted by the critics. And rather justly, often, because of its insignificance. But this year one is bound to take notice. Manship alone commands an amount of space which cannot be ignored, his plastic echoes of times and arts "long past," failing, however, to produce thrills commensurate with the amount of atmosphere they displace. The prize tag on one of the pieces is rather a bit of irony considering the amount of the award and the reputed price of the work. Robert Aitken's "Une Trouvaille," a huge cast tinted to imitate the color of flesh, is a stressful thing placed as pendant to Malvina Hoffman's prize, "Russian Bacchanale." Paul Bartlett is present in the roles of contributor (bronze head of "Michelangelo") and subject (bust by Charles Grafty). Attilio Piccirilli shows a finely executed head of a youth, in marble, to which he has cleverly added a touch of silver. C. S. Pietro's small marble "The Wave," is a nice conception and well executed. Of Sherry Fry's large figure (Elizabeth Watrous's medal) one might say much in praise, did not the blight of pseudo-archaism forbid it.

Edward Sanford's marble head of Mary Cabell (in the Academy room) is frankly an expression of our own time, and as such is matter well met in this sea of affected primitivism. Other contributing sculptors are Marie Apel, Winifred Ward, O. Brindisi, Jusko B. Motti, Scarpitta, Beach, Simons (Amory), J. S. Clarke, Konti, Atkins (head of John Sloan which misses the likeness), Novani I. Scudder, Louise Allen, C. L. Hinton, Julio Kilenyi, Elsa Kirpal, Genevieve Hay, W. Dahler, R. B. Stetson, Emil Fuchs, Laudi and Di Filippo.

The Academy portraits do not make a brilliant showing. Miss Beaux, however, strikes a stronger note than usual in her portrait of Robert W. De Forest, while the large canvas showing a "Mother and Five Sons," by Karl Anderson attempts something, even though it falls a little short. Sidney Dickinson's two portraits, one of his brother in military clothes, are below this able man's usually high attainment. De Witt Lockman's head of Eliot Clark is strongly brushed, lacks subtlety, but for all that is attractive. Philip Hale's "Bobbie" (owned by D. C. Kennedy) is conscientious child portraiture; George Bellow's "Padre," not a bad sketch at all; Seyffert's "Fritz Kreisler" very coarse, very coarse indeed; Pearson's "Twins" dolls, just dolls; Franzén's "Admiral," a rather over-sugared "Fighting Bob"; Kroll's "Mrs. Travis" over-rich in tone, thick, sticky; Howard Giles's "1914," pretty, but impossible; Smedley's "Thos. Thatcher," a challenge to colored photography; Mielziner's "Judge," amusing; Hildebrandt's "Little Girl," bright, pleasant (abominably hump); Kopman's "Dreamer," ghoulish. Of the figure-pictures, W. M. Paxton's "One in Yellow," is, however one may rail at its cold Bostonese color, one of "the" things. Kenneth Frazier's large equestrian, another target for the wags, might, in spite of its insufferable blue, have been a picture if the girl in white had been left out. A. Barone's "Grazia," is indeed a gracious young lady, very sweet

(Continued on page 2)

Spanish Art Gallery

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Persian Antique Gallery

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ST. LOUIS

After devoting 43 years of continuous
service in the schools of St. Louis, Mrs.
M. E. Riley has resigned from her position
as supervisor of all art in the public schools.
She has been supervisor of art for 29 years
and has developed the department to its
present state of efficiency. Failing sight
has caused her to abandon her work.

The Winter Academy

(Continued from Page 1)

indeed. Frederick Hall's "Beatrice" is
frank, painstaking, also perhaps, a little
chilly after the Boston manner. The Cha-
vannes' flavor of John Conner's "Fisher-
man" has been noted, both as to lineal con-
cept and color. We'd like to see more from
from this man Conner, however. Barring
heaviness of color and want of the feeling
of "going," Max Bohm's "Crossing the
Bar" is a great success, a thing which
tempts comparison with Winslow Homer.
Kenyon Cox's "Education of Cupid," is
unwontedly bright and light-spirited.

The prize picture by Daniel Garber is a
thoroughly lamentable affair, stupid in
motive, monotonously dead in color, man-
nered and cramped in execution. Compared
with it Luis Mora's big crude Indian pic-
ture "In Arizona," seems like a picture
worth while, and Kline's "Aztec Sculptor"
nearby, almost a classic. Weak and wist-
ful are so many of the figure pieces that it
were futile to further enumerate them.

The landscapes are better. Walter Griffin
again comes forward with a most ingenious
symphony in green, ringing in color, snap-
ping with luminosity, and with a technique
at once the joy and the despair of the
"house-painters." Speaking of house-
painters, Gardner Symons is out again with
a mammoth affair in which old homesteads
hold their own 'midst the rigors of a wind-
swept plain, the literalness of which points
the way to the ambitious scene painter. Er-
nest Lawson's blues are rather inky in his
large "Westchester Hillside" and the ser-
pentine wiggles of Hayley Lever's "Har-
bor," are about as wiggly as they need be.
Rather hot for a plein-air stunt are the col-
ors in Eiff Bael's "Race Horses"; rather
dusty are the clouds in C. H. Davis's "Sky
Legions"; rather set and hammered down
are the foliage forms of Ben Foster's "Hill
to Hill"; rather shallow are the waters of
Waugh's "Moonlit Reef." The war note is
faint in Miss Bernstein's "8th Regt.," but
the regiment is really there, even if subordi-
nate to fine color notes of sky and land.
Follow now the Gloucester painters—Jane
Peterson, much improved in her "Harbor";
Henry Snell, capable as usual in "Pigeon
Cove"; Eliz. Spencer and Ruth Anderson
(oh, Wonsonghurst!) bright and gay in
"Harbor" and "Corner Drug Store." Anna
Fisher very high-pitched with her "rail-
ways" sketch at "Rocky Neck," putting
down the tone of Wiggins's nearby "Rock-
port Wharf." More Gloucester by Dixie
Selden "Guiney Docks," a bright little paint-
er from Cincinnati. James Britton.

Japanese Artist at Sunwise Turn

Riichi Kawashima, once of Tokio,
Japan, later of Paris, and now of New
York, is exhibiting 25 of his lacquer panels,
oil paintings and watercolors, at the Sun-
wise Turn, 2 E. 31 St., until after the holi-
days. The exhibition shows the influence of
Occidentalism upon Oriental art, and the
modernistic trend is intensely reflected.
"Struggle" is exemplified by the pictured
struggle for existence in the plant world.
Abstract, rather than concrete forms are
here dealt with in curious colors. "Light
and Space," in its pictorial form, is highly
modernistic in its interpretation.

"Coming of Spring," in oil, is both sym-
bolic and decorative. The full-length figure
of the girl is abnormal, when measured by
anatomy, but the decorative treatment saves
the picture, with its diapered units and its
conventionalized trees. The girl carries
some fetching drapery and drops flowers
from her extended hands. A bird, in flight,
shown at the right of the picture, is mod-
ernistically expressed.

"Coast," a watercolor, carries the coast
line, in horizontal undulated curves, against
which beats the sea, in sweeping swirls.
The mountain peaks, the verdure, the sea
walls and the bluffs are primitively ex-
pressed. "Woman" is a study from the
nude. The elemental is here featured.

Coming Davies' Exhibition

The importance of the setting, in the dis-
play of art works, has received special at-
tention in the case of the retrospective loan
exhibition of the paintings, etc., of Arthur
B. Davies, to be held at the Macbeth Gal-
leries, throughout January. Practically, for
the first time in N. Y., an effort will be made
to produce an active "participation of the
background and accessories," instead of a
"passive" one. The intention is to make
the whole exhibition a work of art, in addi-
tion to the individual creation in the case
of separate objects. The retrospective ex-
hibition of this painter's work will show
the growth of the artist into a new under-
standing—a psychological development.

Landscapes by Three Americans

A small but excellent exhibition is now
on at the Folsom Gallery, 396 Fifth Ave.,
to Jan. 12, in which three well known Ameri-
cans each show three of their works. The
nine pictures, hung with considerable space
between them, on a dark background, gain
in importance from this arrangement. "Cliff
Shadows, Maine," shows Ben Foster at his
best; brilliant in color, good in atmosphere
and brushed in a high key suitable to the
theme. The artist's two other canvases are
more typical, however, of his usual manner,
lower in tone and effective in light and
shade, as suggested by their titles, "Moon-
rise in the Hills" and "Autumn Twilight."

Jonas Lie's "Reflections" is a Gloucester
harbor scene, strong in color with fine
shadows on the water, realistic and yet
having a certain poetry of the sea. The
versatility of the artist is evidenced in "Sum-
mer," a vision of flowers, fresh and alluring
in their riot of color. "Nova Scotia Village"
is a characteristic example, and the crisp
atmosphere and the brilliant color of the
landscape and houses are strongly rendered.
Gardner Symons shows an attractive
California coast scene marine in which rocks
and sea under a brilliant sky are ably
treated. "Farm House in Winter" is a
typically good snow scene, and "Melting of
the First Snow" shows a swollen torrent.

Antique Persian Faience and Miniatures

An unusually fine collection of Persian
antiquities, formed by R. Khan Monif, the
well known antiquaire, is now on view in
his galleries, 539 Madison Ave., to Jan. 13.
Excavations conducted by Khan Monif and
his son on the site of the ancient city of
Sultanabad, and that of the still more
ancient Rhages, the famous capital of
Persia before the Mohammedan invasion,
when the city was completely destroyed
and submerged, yielded the rare examples
of faience—bowls and vases—that are in
this collection. An VIII century vase in
carafe shape bears traces of Greek and
Roman influence in the design. A X cen-
tury Rhages bowl in turquoise blue, mar-
velously mellowed by age and a prolonged
sojourn in the water, has an interior
decorative border in cufic writing and on
the outside a legend in Persian. An XI
century bowl with an admirable glaze has
a portrait of the Emperor Kay Khosrow,
with birds and scroll decorations. The
miniatures are not the least attractive part
of this display. Exquisite color, delicate
treatment of the themes represented, and
real historic value render these paintings
as interesting as they are charming. Such
little gems as the picture representing two
lovers, immortalized by a well known Per-
sian poem, and others by Baba Shah
Isfahany, in which the writing is as fine as
the painting, together with a series of pic-
tures of the Shah Ismail fighting the Turk-
ish Sultan Selim, must be seen to be ap-
preciated.

R. Khan Monif, who has been established
in N. Y. for several years, has furnished
many of the Art Institutes in the U. S.
with Persian antiquities, and notably the
Metropolitan Museum where several fine
pieces from his collection are to be seen.
(Exhibitions continued on page 3)

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The Historical Library of the late Wm. Holland Samson

A valuable collection of books, pamphlets,
etc., relating to the history of western New
York and Lake George. To be sold Thurs-
day Afternoon and Evening, January 3rd.

A Hundred Chinese Antiques

Collected by Alfred Sauer of Peking. Unique
Bronzes, Tang and Sung potteries, Sung and
Ming porcelains, Early Chinese paintings, etc.
To be sold Friday afternoon, January 4th.

Mandarin Robes

Gathered by Frederick Moore, formerly a
resident of Peking. Rarely beautiful gar-
ments worn by ladies of the court and by
Mandarin officials, to be shown on livin-
models at the sale Friday evening, January 4th.

Rare Chinese Rugs

Gathered by Frederick Moore, include nu-
merous masterpieces of the leading Chinese
rug periods. To be sold Saturday afternoon,
January 5th.

Parts III-IV of the Library of the late J. B. Learmont, of Montreal

Part III is made up largely of rare and val-
uable works relating to the early history of
Canada and contains interesting volumes as-
sociated with General Wolfe. To be sold Mon-
day and Tuesday afternoons, January 7th and
8th.

Part IV consisting of rare autographic ma-
terials includes letters, documents, etc., written
or signed by the foremost historical characters
of the past three or four centuries. To be
sold Wednesday, Thursday and Friday after-
noons, January 9th, 10th and 11th.

On Exhibition from January 2nd

Part X of the

Halsey Collection of Prints

Consisting of caricatures, costume plates, lith-
ographs and original drawings. To be sold
Monday and Tuesday evenings, January 7th
and 8th.

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EXHIBITIONS NOW ON (Continued from page 2)

Salmagundi's Christmastide Display

The Salmagundi Club has not yet formally occupied its new clubhouse, No. 47 Fifth Ave., but it has fitted up the gallery there sufficiently to arrange an exhibition of 211 watercolors, pastels, illustrations and etchings to last until Jan. 5 next.

The gallery is well lighted and has a timely and festive appearance. The hanging of the show was in charge of the Art Committee, viz., E. L. Blumenschein, chairman; E. D. Roth, George M. Bruestle, Arthur E. Powell and Walter Biggs.

The Isidor prize went to George Elmer Browne for his "White Seiners." The Shaw prize was captured by Harry Townsend for his "Voice of Spring," a well modeled full-length female nude bending over.

Roy Brown is represented by his "Aeolian Hall, N. Y.," a sketchy but decorative work. "Low-Tide—Etaples," by the same artist, is an attractive shore scene. William J. Whittemore's pastel, "The Flowered Screen," is a pleasing presentment of a girl in a white shirtwaist and felt hat against a decorative background. "Between Showers," by A. T. Van Laer, while a small canvas is, as usual, cleverly handled and has good distance effect and ordinary skill. Frederick K. Detwiller's "Ship Yard," is an excellent dock scene near Noank, Conn., where Mr. Detwiller occupies the old Ranger place. The distance is well managed. The same artist contributes two good Parisian views. "La Mantilla Blanca," a pastel by F. Luis Mora, presents a Spanish dancer, full-length.

"Forgotten," by William R. Leigh shows a couple of "burros" done in dark tones, and in the distance some Pueblo adobe huts. "Le Panier Chinois," by Charles Chambers is a good example. G. Lawrence Nelson sends "The Queen of Tananarive," a beautifully colored head of a woman with a fetching toque. "Book Stalls and Notre Dame," by Lester D. Boronda is a colorful rendering of familiar Paris scenes, and Arthur I. Keller's "Illustration," is a good interior.

Bohemian Peasant Art at Museum

An exhibition of Bohemian peasant art now on view in the Metropolitan Museum shows the ancient costumes, the strong, colorful ceramics, the gay, many-motifed embroideries, the filmy laces, the Bohemian glass, collected both from the old country and from the 50,000 Bohemians or Czech-Slovaks who live in New York City to all who care to know what manner of people are the producers of this art.

Each piece of pottery is different from every other piece, just as each dance and the irregular rhythm of each piece of music is different from every other; but in the strong, crude, splendid dishes and platters and pitchers the primitive motifs, although modified, are preserved—the two confronting birds, which are as old as Assyria, the dove which means the Holy Ghost, the fruit which means abundance, the prancing rooster, the tulip, the cornflower, and all the big and simple flowers capable of infinite variety in treatment without losing their essential characteristics.

The fact that all this art, and all the literature which it suggested, has grown up with the people since, three hundred years ago, the upper classes were wiped out and "nothing Bohemian was left but the peasants and the soil," gives a greater interest to this exhibit, and tells something about the people.

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SHANGHAI

PEKING

Embroideries at Women's University Club

The Women's University Club, 106 E. 52 St., is showing until Jan. 9 two embroideries by Consance Armfield and 17 paintings of stage costumes by Max Armfield. The home arrangement heretofore used at the clubhouse is effectively continued. One of the two pieces of embroidery shown deals interestingly with an Indian squaw's industry in weaving. The Indian woman, embroidered in dark red, recurs in the various processess, accompanied by verses that are illuminative. The names of the various flowers given a place in the embroidery are worked in colored threads. The other embroidery deals with conventionalized flowers in rich colors. The paintings of stage costumes are, for the most part, from the Greenleaf Theatre. They suggest a Japanese print in color and often in method.

Alexander Brook's Exhibition

Oils and black and white sketches by Alexander Brook form a pleasing little show at the Aladdin Gallery, 133 Washington Place, where they are on view to Jan. 1.

"Moderns" in a Club Show

The Cosmopolitan Club, 133 E. 40 St., is showing through today an exhibition of "modernistic" paintings. There are ten exhibiting artists, each showing a single picture. Louis Eilshemius sends his "Supplication," an unpleasant nude woman in full length, with a barbaric background. Crotti's contribution is cataloged as "Les Forces Mecaniques de L'Amour en Mouvement," and has been seen at the Montross Gallery. "Paysage," an elementary landscape, is by Derain. Picasso's offering is a still life and introduces reinforced concrete. Man Ray has sent "The Theatre of the Soul," in reds, greens, blue, yellow and brown spaces interrupted with gray, relieved by curly cues. Braque's still life features the fragment of a violin. It bears otherwise no relation to the same theme as executed by Picasso. Rivera has painted "Espagne," in which he exploits a couple of pleasing figures in the foreground, a priest and a woman. "La Source," by Picabia, has a "cubistic" motif. Stella's "Coney Island" suggests springs escaped from watch cases. Dorothy Rice's



MRS. WALTER RATHBORNE BACON (1897)

Anders Zorn

Presented to the Metropolitan Museum by Mrs. Bacon in memory of her husband.

Culture Association's Exhibit

The sixth annual exhibition of the Association for Culture is open to the public in the Washington Irving High School Building, 16th St. and Irving Place, until Jan. 21.

Mrs. Clara M. Ruge has done good work in assembling and hanging the catalog numbers. Among the better known exhibitors are Eugene Higgins, F. K. Detwiller, Jonas Lie, Ernest Roth, Nathan Dolinsky and M. Anders.

Tolentino Art Gallery

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monstrous "Twins," shown at the Grand Central Palace last spring, shows mountains of human flesh.

Bank Notes at Bonaventure's

The Bonaventure Galleries, 601 Fifth Ave., are showing a small collection of framed Colonial Bank Notes, dating from 1773 to 1778.

The earlier ones are in pounds and shillings, the later in American money. Some of the bills were printed in Phila., others in N. Y. and in Burlington, N. J. Several of them bear the imprint of Hall & Sellers, succeeded by Benjamin Franklin and D. Hall.

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Vanity Fair Covers Shown

The Art Alliance of America, 10 E. 47 St., is showing nearly 700 cover designs sent in as offerings for Vanity Fair covers, until Tuesday next.

Three prizes have been awarded, the first to Margaret Griffith for her nude, with hair of flame, saucily posed upon a huge ball, knitting away for dear life. The second to A. Mildred Boyle, for a design of three girls in bloomers bearing garden tools; the third to Helen Louise Eastman, for a rather dull Red Cross maid nursing back to life a wounded soldier "over there." The trees in the background with the orange moon at the upper right are effectively handled.

A cover featuring bathing girls, by Ralph Anderson, is colorful and pleasing in spite of the abnormality that Vanity Fair affects. The introduced attitudes are good. There is also much to be said in favor of the finish. The rain effect secured by Mildred L. Henry is good and it also contains the rare element of humor. The grotesque is emphasized throughout the show.

Audubon Drawings Shown

The New York Historical Society, 170 Central Park West, above 76 St., is showing nearly 500 original watercolor drawings, of the birds of America, executed by John J. Audubon. The exhibition will be continued until the end of the year. The drawings are, in many cases, signed by John J. Audubon, and carry marginalia that is informative as to species, locality, etc.

PHILADELPHIA

The memorial exhibition of the works of the late Thomas Eakins opened Dec. 23, 1917 at the Pa. Academy and continuing through Jan. 13, 1918, includes very much more than was seen in the Metropolitan Museum recently, especially in the matter of portraits of well known local people and some prominent national figures, lent by public institutions. Among these, lent by the Catholic University of America in Washington, is the portrait of Cardinal Martinelli, that of Archbishop Elder of Cincinnati and of David Wilson Jordan. It is undoubtedly true, however, that the clou of the whole show is to be seen in the Gross and Aregnew "Clinic" pictures. They certainly hold their own, even with certain perceptible changes inevitable in canvases and pigments used by the artist forty years ago. Some 139 works are cataloged, including about twenty sketches and a few watercolors. Many of the portraits are lent as the property of the artist's widow, suggesting thereby that they were not ordered by the sitters but just painted for the pleasure of it and are on public view here for the first time. Women, he did not very successfully portray, but the essential points in the character of his male sitters are extremely well rendered.

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AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers

15-17 East 40th Street
Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer.
15-17 East 40th Street

REGINALD TOWNSEND, Secretary.
15-17 East 40th Street

SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

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When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

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If a subscriber wishes his or her paper discontinued at expiration of his or her subscription, notice to that effect should be sent; otherwise it will be assumed that a continuance is expected and bill will be sent and payment should follow.

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APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

THE DECEMBER BURLINGTON

Simone Martini's panel in the Roscoe collection at Liverpool, "Christ Subjecting Himself to His Parents," is reproduced as the frontispiece in the December number of the Burlington Magazine, and is an admirable example of the Sienese trecento. G. F. Hill continues his series of "Notes on Italian Medals." "Notes on Pictures in the Royal Collections," by Lionel Cust, contain valuable information regarding the portrait of King Henry VIII, three of which are reproduced to illustrate the article. Giacomo de Nicola writes ably on the "Museo Nazionale of Florence" and describes fragments of two series of Renaissance representations of Greek and Roman heroes. "The Three Versions of Tiepolo's Phaeton" is the title of a paper by Campbell Dodgson. W. R. Lethaby contributes his VII paper on English Primitives, and concludes his study of the English school in Sweden and Norway. "A Jacobean Painted Cabinet" affords H. Clifford Smith the opportunity of giving valuable information on Jacobean furniture. R. L. Hobson's paper on "A New Chinese Figure in the British Museum" gives an account of one of the best examples of Chinese ceramic sculpture in the Museum. The Burlington may be obtained from the American publisher, James B. Townsend, 15 E. 40 St., N. Y. City.

THE NEW YEAR IN ART

The new year in the American and foreign art world will dawn in a cloud of uncertainty. Never since we began the publication of the ART NEWS in December, 1904—thirteen years ago—has the outlook for the usually busy months of January, March and April in art circles been so indefinite, and it is impossible to predict, with any safety, what the weeks to come have in store for artists, collectors and dealers.

There is ground for optimism in the renewed activities in the art worlds of France and England, where both public art auctions and private sales have been marked during the past season in those capitals by high and appreciating prices for the best wares. This unexpected revival in the French and English art trade, which had necessarily been so depressed by the war, has been due to the fact that many people have made money and are making fortunes in those countries through the war, and, although many of these have not had the opportunity to cultivate art knowledge and acquire a taste for art, they have long realized that good art is always a good investment and so have rushed to the auction rooms and the dealers' galleries.

While the element here which the war has enriched and which understands that good art is an investment is not as large as in Europe, there is a goodly percentage which has acquired new wealth—to recognize this fact—and there is therefore ground for the belief that after a little time, and when conditions in the business world grow more stable, as they are sure to do, that the art trade may find a goodly return, even in this first year of our entrance into the great conflict.

Mr. Pratt's Early Americanas

Through Mr. Charles Henry Hart, there comes to the editorial desk of the ART NEWS from Mr. Herbert L. Pratt, of Glen Cove, L. I., a simply but handsomely printed and plainly bound and covered, non-illustrated, historical descriptive and critical catalog of the works by American artists in Mr. Pratt's collection.

The catalog, or rather brochure, so modestly presented through Mr. Hart, for Mr. Pratt, to a few friends—is not only a delightful series of brief essays on the lives and work of a number of the early American painters, but a most valuable and instructive contribution to the still too meagre records of these men, who kept the torch of art alive when the United States were still too young and crude to have much of interest in art or any real knowledge of the subject. Mr. Pratt is to be warmly thanked for having given so esteemed an authority as Mr. Hart evidence of his carte blanche to study and describe the no less than 78 works, oils, pastels and miniatures, by early Americans considered the best in his collection. The catalog adds much that is new and of interest to the knowledge even of those few Americans at all well informed on the early art of their country.

In a charmingly written introduction, Mr. Hart, who has performed his task con amore, briefly reviews the all too short and simple annals of the earliest American painters, and then follows the list of artists and the work by which he is represented in Mr. Pratt's collection, each picture described and the artist himself given, at least a page of keen and appreciative criticism.

Lovers and students of American art and its beginnings will naturally be most interested in Mr. Hart's discussion of the several painters little known today, notably Henry Benbridge (1744-1812), Henry Elouis (1755-1843), Sarah Goodridge (1788-1853), John Ramage (1802), Benjamin Trott (circa 1791-1831), Thomas Birch (1779-1851) and William Birch (1755-1834).

The stronger and well known painters represented, and well represented in Mr. Pratt's collection, Gilbert Stuart, Copley, the two Peales, Benjamin West, Trumbull, Henry Inman, Chester Harding, Matthew Jouett, John Vanderlyn, Thomas Sully and S. F. B. Morse, and the miniaturists Malbone

and Fraser and James Peale; Mr. Hart, of course, discusses with a knowledge acquired from many years of close study of their lives and work. He gives an instructive and illuminating little poem to the list of the early miniaturists.

Altogether one of the most interesting and illuminating art brochures that has come to the ART NEWS in many a day.

ART BOOK REVIEWS

A LOITERER IN NEW YORK. By Helen W. Henderson. George H. Doran Co., N. Y., 1917.

When the publishers of this large and handsomely printed and illustrated volume decided upon its writing and compilation, they wisely decided to allot the work to a Philadelphian, for who but a native and resident of that sleepy old town could "loiter" in the Metropolis? Who also could be better equipped than Miss Henderson—from her long art study at the Pa. Academy schools and apprenticeship in art writing and criticism on the "Philadelphia Inquirer" and other American dailies and art publications—to appreciatively analyze and describe the art side of the busy town, which has been aptly described by a French visitor as "The City of Good Morning—Good God and Goodbye"?

Miss Henderson, who is now sojourning in Boston, engaged in discovering for those benighted Americans, who, not having been born there, "need a second birth," the salient aspects and art and other attributes of the "Home of the bean and the cod, where the Putnams talk only to Lowells, and the Lowells talk only to God"—for another volume, similar to the present on New York—dedicates her "Loiterer in New York" to the artist Gilbert White, and presumably his wife, "Billie," and calls it, in her sub-title, "Discoveries Made by a Rambler Through Obvious Yet Unsought Highways and Byways."

It is difficult, of course, for an old New Yorker, who knows his city at all, to consider many of Miss Henderson's "discoveries" as real "trouvailles," or to agree with her that several of her high and byways are "unsought." The old Philadelphia lady, who would never allude to New York by name, so greatly did she detest the "modern Babylon," but would always speak of the city as "the place where one takes steamer for Europe," might have thought Miss Henderson's "discoveries" really new ones—but not a New Yorker.

However, she describes the obvious, even to a New Yorker, so well that one finds her Philadelphia viewpoint interesting, and, at times, instructive. Beginning with a review of the city's history from the first landing of foreigners at the then Indian Manahachtanienk (Manhattan), and, mind you, we are told these preceded Hendrick Hudson, Miss Henderson proceeds through the Dutch and English occupations to the nineteenth century and then describes, in turn, such localities—their atmosphere, character and art side, when they have any, as Bouwerie and Greenwich villages, Washington Square, Gramercy Park, Union and Madison Squares, Murray Hill, The Plaza, The Avenue, Central Park, east and west, Columbia Heights, Inwood, and Brooklyn. From a mass of material, the author has selected judiciously and well, and while, of course, there is to a New Yorker much that should have been noticed and considerable that could have been omitted—the difficult task has been, on the whole, well performed.

The illustrations are numerous, well chosen and beautifully presented—and discrimination has been shown in the choice of the monuments, statues and murals selected for illustration—the many horrors having been eliminated.

While the work is neither history nor a chronicle or review of New York art, it leans heavily, as is natural from the author's predilections to the art side, and will consequently be an addition to any art library.

JOSEPH PENNELL'S PICTURES OF THE WONDER OF WORK. Reproductions of a series of drawings, etchings and lithographs made by him about the world, 1881-1915, with impressions and notes by the artist. J. B. Lippincott Co., Phila., Pa. \$2.00 net.

Joseph Pennell has been a prolific worker in many parts of the world, and this book, by him, contains a register of much of what he has done. Starting at Philadelphia, he jumps to Albania, British Columbia, then to Gary, Indiana. From thence he goes to Chicago, and then to Johnston and Pittsburg and its environs, incidentally reaching New York after visiting many cities on the way. Everywhere he has gone, he has carried his everlastingly busy pencil with him, and has made the best possible use of it.

A building under construction, the munition factories, and in point of fact, many things that would not ordinarily be considered artistic, have been made so by the transforming pencil of Mr. Pennell.

His records are graphic and highly pictorial.

CONCERNING PAINTING. By Kenyon Cox, N. A., Litt. D. With 32 illustrations. Chas. Scribner's Sons, N. Y., 1917. \$1.75 net.

This most recent work, by Mr. Kenyon Cox, is a valuable addition to his "Artist and Public" and "The Classic Point of View." In the 258 pages "Concerning Painting," the author gives an admirable exposition of "What is Painting?", a review of "The Golden Age of Painting," and of "Some Phases of XIX Century Painting," thus treating, in turn, questions of supreme interest to all art lovers. Mr. Cox speaks with the authority of an artist who has thought deeply on his own branch of art, painting, and who realizes that the XIX century naturalism and individualism that has resulted in the extraordinary phase of modern art through which we are passing, will be unable to continue to satisfy the world. In his foreword, he says most aptly: "If art cannot learn to express in the future, as it has done in the past, the highest aspirations and the deepest feelings of the age, then the age will learn to do without art, a sentiment that will find an echo in the hearts of many who deplore the present trend of the art of painting."

From the drawings, paintings and carvings of the pre-historic cave dwellers, and passing down to 4,000 years B. C., when the art of painting emerged from a long eclipse in Egypt, thence to Greece, and thus down the centuries to the "Golden Age of Painting," Mr. Cox skilfully guides his readers, and one lays down the beautifully illustrated volume, with an impression of something gained in one's appreciations of art in general.

FURNITURE OF THE OLDEN TIME, By Frances Clary Morse, in new edition, with many illustrations, The Macmillan Company, N. Y., \$6.

Mrs. Morse's book on old furniture was first issued in 1902, when there was a considerable interest in furniture, and shortly after the Luke Vincent Lockwood book had been published, and the volume by Esther Singleton had made its appearance. It instantly became popular, and has been in demand by collectors of furniture for fifteen years. The first book by Mrs. Morse contained 371 pages, and the present publication has been expanded to 470 pages, and 120 new illustrations have been added. New chapters on mantels, doorways, and stairs, add to the book's value. The introduced glossary of terms employed by cabinet makers is a desirable feature. When any one begins to collect old furniture, the need of such a volume, as that written by Mrs. Morse, becomes felt and without it, or a substitute for it, the collector will be very apt to go far afield. Just a cursory glance through the present volume serves to show something of the charm of the furniture of the olden time.

When the owned piece is an heirloom, the joy of possession is more than doubled, although the delight of discovering a desirable piece in an old barn or in a dark and dank cellar is to be reckoned with as a part of the pleasure of collecting. The added chapter on doorways, mantels and stairs is richly illustrated and shows many a detail that would, to the ordinary person, be quite inaccessible, except for the Morse book.

In the old days, it appears that people must have been more susceptible to the charm of a beautiful stairway than is now ordinarily the case. In the olden time, people were not so rushed. They did not have to dash madly upstairs to "dress" and catch their automobile lest they should fail to get to an afternoon or evening on time, and so they had opportunity and the inclination to pause and drink in the beauty of a stair or a pair of stairs, if you please.

OBITUARY

Felix Moscheles

Felix Moscheles, the painter, died at Tunbridge Wells, England, Dec. 22 last. He was born in London in 1833, a son of Ignaz Moscheles and the godson of Felix Mendelssohn. He studied painting in Antwerp and Paris, and his first pictures were exhibited in those cities. Mr. Moscheles was active in the cause of international arbitration and peace, and was the author of "Felix Mendelssohn's Letters," "In Bohemia with Du Maurier" and "Fragments of an Autobiography."

W. M. Meredith.

Captain W. M. Meredith, former Director of the Bureau of Engraving and Printing, but recently with the Treasury Department, died Dec. 24.

Capt. Meredith, who was 82 years old, was born in Indiana. He became Director of the Bureau of Engraving and Printing during President Harrison's Administration, and after leaving this position during McKinley's first term, was reappointed by McKinley.

William L. Trumppore

William L. Trumppore, a resident of Staten Island, died Dec. 21 in Jersey City while on a visit. He was a floral decorative painter, and had done work in N. Y. and Washington, including decorations at the White House. He was fifty years old.

LONDON LETTER

London, Dec. 19, 1917

I hear that a vigorous protest has been made by Prof. Bode in regard to the manner in which the price of art works has been forced up in Berlin. This is due to the avidity, displayed by those who have massed enormous war profits, to invest their newly acquired wealth in forming art collections. In his capacity of Director General to the Berlin Museum, he is brought in a very practical manner into conflict with this new state of affairs for what would in the ordinary course find its way into public museums is now being acquired at top prices by the newly-fledged collector. Much of this eagerness on the part of war-profiters, to enter the ranks of the collector, may of course be traced to an anxiety to avoid taxation and a similar state of things also obtains here. There is reason to anticipate that when once the authorities realise the reason for the unprecedented eagerness to invest in art works, some special species of tax will be devised to meet the case. If this should come to pass, a slump may be looked for in the trade.

In my letter of Oct. 23, printed in your issue of Nov. 3, in which I referred to the purchase at the Hope Sale of the "Jason" of Thorwaldsen by the 17th Century Gallery, I note that the price is quoted, through a printer's error, as £273 in place of £2730, the last figure having been inadvertently omitted. The former sum would of course have been a totally inadequate sum for the fine heroic figure and the error must have been apparent to all cognoscenti.

Sale of Robert Peel Portraits

An interesting historic connection of one kind or another was attached to practically each of the portraits belonging to the Statesmen's Gallery of Sir Robert Peel, sold at Robinson and Fisher's last week. A number of the portraits of royalties were originally presented by the sitters to Sir Robert, after paying a visit to his country estate, others had purely political associations, but in nearly every case, the picture was closely connected with some event or some personality of importance. The full length portrait of George Canning, painted by Lawrence after the address on Catholic Emancipation, was brought by Messrs. Agnew for £1,050 while Messrs. Colnaghi and Obach were the purchasers at £630 of Winterhalters "Queen Victoria with the Prince of Wales," which was presented by the Queen after having been Sir Robert Peel's guest at Drayton Manor. Several paintings were bought in by members of the Peel family.

Solomon's Pictures Fading

To judge by the manner in which Solomon J. Solomon's panel "Queen Elizabeth receiving a deputation urging her to marry," is fading, modern masters are not likely to endure quite in the same way as have the ancient. Already a distinct deterioration in surface has set in and the mere expedient of varnishing does not appear to meet the case. As the painter is abroad, the matter will have to be postponed till his return, but it really calls for speedy treatment. Future generations in studying history from art, will be puzzled to discover the features of Mr. John Burns among the Elizabethan courtiers, for Solomon carried out in this picture his fancy for delineating present-day notabilities in a bygone setting. The panel belongs to a corridor in the House of Commons.

Public Favors Art Auctions

Dealers are repining that all the big deals are done now through the salerooms instead of with them, and certainly the newer type of buyer seems to prefer to have his judgment verified by some opposing bidder than to trust to his own individual taste in a private gallery. Among the painters whose works the present collectors are acquiring are Nasmyth and Wimperis L. G.-S.

CHICAGO

At the Art Institute everybody is busy preparing for the first "retrospective" exhibition of work done by former students and teachers of the Institute art school, to open Jan. 8.

It promises to be an interesting one, for it will comprise, not only painting and sculpture, but also all the various branches of art crafts, architecture, decoration and illustration, and all known art media.

The "Friends of American Art" have made their usual purchases at the current American show at the Institute, in addition presenting to the Institute permanent collection a Henry Inman (portrait of his father), a Duveneck (portrait of Currier) and a landscape with figure ("Afternoon Stroll") by Chase.

This last named picture is charmingly representative of a too little known side of Chase's art, but its character is almost too intimate for a gallery picture.

The pictures bought by the "Friends" from the American show are Hawthorne's portrait of Albin Polasek, modelling his (Hawthorne's) bust, Guy Wiggins' "Lightly Falling Snow" (Harris Bronze Medal) and Howard Giles' "MacMahan's Me.," a scene on the Maine coast with three figures, fascinating in technic—a combination of Weir and Dearth—and with exquisite values, but also, in my opinion, not fitted for the stately

National Gallery's New Pesellino

An extremely interesting purchase has lately been made by the National Gallery, London, of that fragment of the Pesellino altarpiece, formerly in Lord Somers' collection. The fragment in question is that in the upper left hand corner of the picture reproduced on this page from the Burlington Magazine of Dec. 1909, which contains also an article on the altarpiece by Mr. Roger Fry. The angel in the corresponding corner, at the right has been given to the National Gallery by the Countess Brownlow, the center portion of the altarpiece is in the possession of the National Gallery while the two saints in the lower left corner are in the collection of the King, having been purchased by Prince Albert in 1846 from the Ottley collection. The whereabouts of the corresponding portion on the right are not known. The valuable acquisition came from Mr. Arthur Ruck, art agent, of 4 Berkeley St., London, W.

The original altarpiece, one of Pesellino's most important works, was painted about 1457 for the Church of the Santissima Trinita at Pistoja, and its predella, on which are painted scenes from the lives of the four saints represented above it, is in a private collection in that town. Some quaint entertaining documents in connection with the commission given by the authorities of



ALTAR PIECE

Pesellino (Nat. Gallery, London)

Fragment in upper left hand corner recently found and sold to Gallery.

atmosphere of an art museum. Some friend of American art ought to have bought it for his home.

The "Commission for the Encouragement of Local Art" has also been doing some Christmas shopping for the city. The purchases are not yet all of them official, but it is gratifying to know that the commission went off the beaten path to secure some of the paintings, for instance Paul Bartlett's harbor scene Gloucester.

the church to Pesellino for the execution of the picture are still extant and it is interesting to note that the sum arranged for its cost was to be between 150 and 200 florins. It is to be hoped that the publication of the accompanying illustration may lead to the discovery of the missing portion.

Eugene Morahan is modeling a portrait of the late Col. Samuel Wilkeson. He is also designing a monument to Col. Wilkeson.

PARIS LETTER

Paris, Dec. 19, 1917.

Important sales are fully occupying the attention of collectors and dealers. One under the direction of Maître Charles Dubourg, acting as substitute for Maître Lair-Dubreuil, who is at the front, and with the "expert" aid of Messrs. Georges Petit and Joseph Hessel, is remarkable for the homogeneity of the collection to be dispersed. It comprises three paintings by Antoine-Louis Barye, better known as a sculptor, one by Corot, "L'Odalisque Sicilienne," 6 by Harpignies, 3 by Jongkind, 3 by Monticelli, 2 by Sisley and 1 by Ziem; 2 watercolors by Barye, 1 by Daumier, 1 by Eugène Delacroix, 25 by Harpignies, 29 by Jongkind, 4 by Eugène Lami, 8 by Rodin, and 18 by Ziem; 14 drawings by Barye, 18 by Delacroix, 10 by Aristide Mailol and 17 by Rodin; and 37 bronzes by Barye, one by Mailol and 1 by Rodin. This sale will not have been finished before I despatch my next letter.

Three other interesting sales are pending. In one the objects of greatest value are XVIII century tapestries and Oriental carpets. The Zarine collection offers paintings by Boucher, Chale, Fragonard ("Vigilance Asleep," "Folly" and "The Ferry"), Greuze, La Rue and Carmontelle, a tapestry portrait of Catherine II of Russia and a terra cotta bust by Defernex (1771). In the third sale are two pictures by Hubert Robert (1 "The Washing Pool"); a Montanini, a David Teniers, a de Haes, and a bronze by Barye.

Mystery of the Panels

Ex-Judge Gary's purchase of the Fragonard panels at a great price is a nine-day wonder for French dealers, and it has awakened, singularly enough at so late a day, a keen curiosity as to what has become of two similar works of Hubert Robert, formerly in the little château of La Bagatelle in the Bois de Boulogne. There were originally eight compositions of this kind, by Robert, which the Empress Eugénie gave to her physician. They were sold to the Comte de Flaux and found their way later into the de Verneuil collection. De Verneuil, who was the head of the Paris syndicate of official agents de change, sold six of the panels about ten years ago to the late J. Pierpont Morgan, at a price stated in Paris to have been something like \$200,000. Now the question is: "What has become of the other two of the original eight panels?" The knowing ones in the art trade do not seem to be able to answer it. There are many lovers of the French school of painting of the last three centuries who would like the mystery to be solved.

It appears that the treasures of the Louvre, in spite of the lesson of the theft of "La Gioconda," eight years ago, are still badly watched. Two panels have disappeared from the museum of decorative art in the Marsan pavilion. They were anonymous, but of considerable merit.

A group of French, American and British artists, calling itself "L'Arc-en-Ciel" (the Rainbow), has opened an exhibition on the Boulevard St. Michel. Mr. Parke Dougherty is one of the active members.

A "Federation for the Development of the Applied Arts," has been formed by the nine principal associations of artists in France, including those of the two spring salons and the Salon d'Automne.

B. D.

A Fine Array of Antiques

Among what is really a wealth of objets d'art at the main galleries of the La Place Antique Shop at 242 Fifth Ave., the art-lover will be especially interested in the early English furniture pieces, the Sheffield plate and a unique pair of old Sevres blue vases with gilt Empire settings.

There are so many beautiful and rare objects in the gallery at present as to make it veritably a small museum.

Old Masters and Objets d'Art

AMERICAN COLLECTORS AND DIRECTORS OF PUBLIC MUSEUMS who are entertaining the purchase of famous pictures and family heirlooms which do not come into the open market, can best attain their object by communicating with Mr. Arthur Ruck, who has received instructions from certain well-known English Collectors and representatives of old and titled families to realize upon their works of art by Private Treaty.

ARTHUR RUCK

4, BERKELEY STREET, PICCADILLY, LONDON, W. 1

Agent for the private sale and purchase of important works of Art



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The Fogg Museum of Harvard University has now on exhibition two primitive Italian paintings, lent by Mr. A. Kingsley Porter, lecturer on architecture at Yale University. One of the pictures is a figure of St. Michael, by the Byzantine-Gothic artist, Guariento of Padua. The form is very similar to the figures of the "Angels of the Heavenly Host," by the same painter, in the Museum of Padua. The other picture is by a pupil of Squarcione, Gregorio Schiavone. It was recently shown in the exhibition of Italian primitives at the Kleinberger Galleries, New York. It represents a Madonna and Child, both of which have a distinct charm somewhat unusual with this northern master. The paintings will remain in the Fogg Museum for about two months.

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AMERICAN WATERCOLOR SOCIETY, National Arts Club, 119 E. 19 St., N. Y.—Feb. 6-Mar. 7; exhibits received Feb. 2, 1918.

ARCHITECTURAL LEAGUE OF N. Y.—Thirty-third annual exhib'n—Fine Arts Galleries, 215 W. 57 St.—Opens Feb. 2, 1918. Entries to Jan. 2. Exhibits received Jan. 16-17, 1918.

BROOKLYN SOCIETY OF ARTISTS, Pouch Gallery, Clinton Ave., Brooklyn. First Annual Exhibition, Jan. 16-26, 1918; exhibits received Jan. 12, 1918.

NATIONAL ACADEMY OF DESIGN, ninety-third annual exhibition. Fine Arts Galleries, 215 W. 57 St., N. Y.—Mar. 15-Apr. 21, 1918; exhibits received Feb. 27 and 28, 1918.

PENNSYLVANIA ACADEMY, Broad and Cherry Sts., Phila., Pa.—One hundred and thirteenth annual exhibition of oils and sculptures, Feb. 2-Mar. 24, 1918; exhibits received at Budworth's (N. Y.) prior to Jan. 10, 1918; exhibits received at the Pa. Academy prior to Jan. 14, 1918.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Fine Arts Galleries, 215 W. 57 St.—Twelfth annual winter exhib'n of the National Academy of Design, to Jan. 14.

Arlington Galleries, 274 Madison Ave.—Paintings by Rosamond Coney and Alice Hirsch, Jan. 2-15.

Art Alliance of America, 10 E. 47 St.—Designs for Vanity Fair covers, to Jan. 1.

Babcock Gallery, 19 E. 49 St.—Annual exhibition of cabinet paintings, to Jan. 5.

Bonaventure Galleries, 601 Fifth Ave.—Small collection of framed Colonial Bank Notes, dating from 1773 to 1778.

Bourgeois Galleries, 668 Fifth Ave.—Drawings, paintings, lithographs and etchings, from the collection of Mr. A. E. Gallatin, exhibited for the benefit of the American War Relief, Jan. 2 to Feb. 2.

Canessa Galleries, 1 W. 60 St.—Sculpture and furniture of Renaissance period.

Daniel Gallery, 2 W. 47 St.—Paintings by Samuel Halpert, Jan. 2-15.

Dudensing Gallery, 45 W. 44 St.—Watercolors by Ritschel, Signorini and others.

Ehrich Galleries, 707 Fifth Ave.—Cartoons by Louis Raemaekers, through Dec. 31. Paintings of the XV and XVI centuries Italian, Dutch and Flemish schools.

Ferargil Gallery, 24 E. 49 St.—Small paintings and wood engravings by well known artists, to Jan. 1.

Folsom Galleries, 396 Fifth Ave.—Works by Ben Foster, Gardner Symons and Jonas Lie, to Jan. 12.

The Grolier Club, 47 E. 60 St.—Books and miniatures from Persia and the Levant, to Jan. 13.

John Levy Galleries, 14 E. 46 St.—American and foreign modern paintings.

Kennedy Galleries, 613 Fifth Ave.—Etchings by Frank Benson; ancient and modern fine prints, through Jan.

The Little Gallery, 15 E. 40 St.—Handwrought jewelry by master craftsmen.

Macbeth Gallery, 450 Fifth Ave.—Small pictures by Frederick Frieseke and Nancy Ferguson; pastels by Lillian Crittenden, to Dec. 31. Loan exhibition of the works of Arthur B. Davies, for the relief of Allied soldiers blinded in action, Jan. 2-31.

MacDowell Club, 108 W. 55 St.—Group exhib'n of American painters.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25c., free other days.

Milch Galleries, 108 W. 57 St.—Painter-Gravers of America, to Jan. 4.

Modern Gallery, 500 Fifth Ave.—Drawings, etchings, lithographs and woodcuts by European and American "modernists," to Jan. 6.

Montross Galleries, 550 Fifth Ave.—Watercolors by American artists, to Jan. 5.

Montclair Art Museum, Montclair, N. J.—Contemporary American paintings, to Jan. 7.

Museum of Natural History, 77 St. & Central Pk. W.—Modern designs in textiles and ceramics, inspired by primitive arts of America, to Dec. 31.

National Arts Club, 15 Gramercy Park—Twelfth annual exhib'n of the National Society of Craftsmen, through Dec. 31. Annual exhibition of members' works, Jan. 3.

New York Public Library—Print Gallery (Room 321) Etchings by Rembrandt, lent by Mr. J. Pierpont Morgan.

Stuart Gallery (Room 316)—Pennell's "war work" lithographs, etchings, drawings, etc., by Rodin. Drawings by J. Carroll Beckwith.

Room 112—Engravings after paintings of the "Hudson River School."

Books containing fine reproductions of drawings by masters of the art are placed on view in the Stuart Gallery for the benefit of art students.

Parish Watson Galleries, 360 Fifth Ave.—Old Oriental porcelains and potteries from noted Oriental collections.

Persian Antique Gallery, 539 Madison Ave.—R. Khan Monif collection of Persian miniatures and faience, to Jan. 13.

Ritz-Carlton Hotel—Allies of Sculpture exhib'n for charity.

Satinover Galleries, 19 E. 9 St.—Old Masters.

Jacques Seligmann Galleries, 705 Fifth Ave.—Sculpture by Andrew O'Connor, under the auspices of Whitney Studio, for Edith Wharton's War Relief Work, to Jan. 15.

Scott & Fowles, 590 Fifth Ave.—Watercolors by K. Nielsen, to Dec. 31. Old English portraits and paintings, through Jan.

Sheridan Square Gallery, 133 Washington Pl.—Oils and black and white sketches by Alexander Brook, to Jan. 1.

Whitney Studio, 8 W. 8 St.—Landscapes by several artists, through Jan. 2.

Women's University Club, 106 E. 52 St.—Embroideries by Constance Armfield, paintings of stage costumes by Max Armfield, to Jan. 9.

CALENDAR OF ART AUCTION SALES

Anderson Galleries, Park Ave. and 59 St.—Library of a Western collector, Part I. Sale Wed. aft. and eve., Jan. 2. Exhibition to date of sale. Historical library of the late Wm. Holland Samson, the well known historian. Sale Thursday aft. and eve., Jan. 3. Exhibition to date of sale. Mr. Alfred Sauer's "Hundred Chinese Antiques." Sale Friday aft. Jan. 4. Exhibition to date of sale. Mr. Frederick Moore's collection of Mandarin robes and garments worn by ladies of the Chinese court. Sale Friday eve., Jan. 4, and rare Chinese rugs, sale Sat. aft., Jan. 5. Exhibition to date of sale.

ART AND BOOK SALES**Sauer Chinese Antique Sale**

The Alfred Sauer Collection of "A Hundred Chinese Antiques" at the Anderson Galleries, eve of Jan. 4, next, takes its name from the fact that every cultured Chinaman aims to gather at least one hundred objects of art that shall indicate the measure of his culture. Old Mandarin robes, fine Embroideries and Chinese charms comprise a portion of a collection made by Mr. Frederick Moore, formerly correspondent of the Associated Press in Peking and now managing editor of "Asia," Journal of the Asiatic Association, New York. Two installments of this collection were sold at the Anderson Galleries during the winter of 1916-1917.

At the sale Friday evening, Jan. 4, the garments will be shown on living models. Mr. Moore during his stay of five years in Peking became interested in old Chinese rugs, and in a number of modern adaptations made under his direction. The collection will be sold Sat. aft. Jan. 5.

Coming Big Art Sales

Owing to the delay of the steamers bringing the art properties owned by Prof. Stefano Bardini of Florence, Italy, to be sold next month at the American Art Galleries, the definite dates of said sale cannot be as yet announced, and this delay has to some extent disarranged the schedule of several other important sales announced by the American Art Association for January and early February.

Next week will bring, however, the sale of the pictures owned by the late James V. Parker on Friday evening at the galleries, and that of White Glazes and exceptional Chinese porcelains under the direction of Mr. Thomas B. Clarke—also at the galleries on Thursday, Friday and Saturday afternoons of next week, Jan. 3-5, inclusive.

The sale of the pictures owned by the late Ferdinand Hermann will be held at the Plaza Friday evening, Jan. 15, and the sale of the George A. Hearn pictures will take place, also at the Plaza, on five evenings in February with several afternoon sales of art objects at the galleries. The sale of the art collections of the late Isaac D. Fletcher will be held on the afternoon of Jan. 26 at the galleries, and that of a number of ancient paintings, consigned by the F. Kleinberger Galleries at the Plaza the evening of Jan. 23.

Other important sales of the American Art Association will be those of the modern paintings left by "Diamond Jim" Brady at the Plaza, Monday evening, Jan. 14, of antique Chinese porcelains, owned by Mr. A. W. Bahr, of the art properties of the late Clyde Fitch, the late Dunbar Wright, the late Carroll Beckwith and the late Walter Clark. There will also be sales of several important libraries.

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Sale of Howe Autographs

At the first session of a sale of rare autographs from the correspondence of Julia Ward Howe and Dr. Samuel G. Howe, Dec. 20, at the Anderson Galleries, a total of \$1,766 was realized.

For No. 249, "The Doctor's Legend," by Thomas Hardy (a holograph manuscript, signed), James F. Drake paid \$260, the top figure.

The second and final session yielded a total of \$1,761.90, making a total for the two days of \$3,437.80.

No. 507, a war letter addressed to Gen. Arthur St. Clair, by Col. Jonathan Trumbull, Jr., was purchased by T. S. Madigan for \$96, the highest figure. For No. 508, a letter from Washington to Captain Barney, who was afterward commodore, J. D. Ross paid \$90.

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Sale of Chinese Porcelains

A collection of old white glazes in
European and Oriental productions and
antique single color Chinese porcelains
will be placed on exhibition Thursday next
at the American Art Galleries, prior to sale
on the afternoons of Jan. 3, 4 and 5. The
sale has been arranged by Mr. Thomas B.
Clarke.

Shinn Library Sale

The first session of the sale of the library
of Mr. Charles Howard Shinn, the writer
on California topics, at the Anderson Gal-
leries, Dec. 21, yielded a total of \$1,164.
No. 293, "Jews in San Francisco," a scarce
and privately printed copy, was purchased
by Mr. L. M. Friedman for \$90. No. 8,
"Handbook to the Gold Region of Frazer
and Thompson Rivers," by Alexander C.
Anderson, went to Mr. F. W. Morris for
\$45.

Nelson Smith Library Sale

The library of the late Nelson Smith,
comprising colored plate books, and inter-
esting autographs was sold Dec. 20, at the
Anderson Galleries, when more than 300
items brought a total of \$1,421. No. 264,
"Le Costume Historique," by M. A. Racinet
(Paris, Librairie de Firmin-Didot), was
purchased by the C. A. Baker Co. for \$75.

Sale of Americana

A collection of early Americana, fine edi-
tions of the early classics and incunabula,
were sold at the Anderson Galleries, Dec.
20, brought a total of \$759.85. No. 69, "Por-
traits of Various Emperors," by Hubert
Gholtz, Antwerp, 1557 (a scarce original
edition), went to L. C. Harper for \$41.

A Chinese tapestry from a chateau on the
Swiss border, was sold at the Hôtel Drouot
last week by M. André Couturier for \$8,536,
and another for \$5,456.

BUFFALO

The Albright Art Gallery has recently ac-
quired Claude Monet's *Jardin à Giverny*,
presented by Mr. Charles H. Clifton, Doug-
las Volk's "It Was Just a Year Ago Today,"
presented by Mrs. Ralph Plumb, and "A
Portrait," by Miss Julia F. Bach, of Buf-
falo, presented by Mr. Charles H. Clifton.

The Red Cross posters which have been
designed by the students of the Art School
are on exhibition in several local stores.

ART BOOK REVIEWS

(Continued from Page 4)

THE ANDES OF SOUTHERN PERU. Geographical
Reconnaissance Along the Seventy-third
Meridian. By Isaiah Bowman, Director of
the American Geographical Society. Pub-
lished for The American Geographical So-
ciety of New York by Henry Holt & Co.,
N. Y.

Those who have never engaged in actual
exploration work can, with difficulty, con-
ceive of the stimulating joy of discovery on
the part of the explorer. In the present
work, concerned with exploration in Peru,
there is great charm for those who approach
the subject with sympathy. The author's
story of the unbroken country, the woods,
hills and mountains, is full of the spirit of
adventure and no little hazard, which goes
far toward making the title of his trips
alluring. The picture he presents of the
rubber forests is most interesting. Inci-
dentally, he gives some information re-
garding peonage and slavery in Peru. Many
unjust and cruel floggings, he says, are in-
flicted at times, and in some cases, by
drunken owners. He also states that when
a man obtains a rubber concession from
the Peruvian government, he buys a king-
dom. Often, the concessionaire himself is
chief magistrate of his kingdom by law.
Under such circumstances, it is not surpris-
ing that he should sometimes become a
lawless border character, if not a down-
right criminal.

The author gives many interesting facts
regarding the forest Indians and sheds
much light upon his traits and occupations.
His data concerning the country of the
shepherds and its lofty heights makes a
chapter by itself.

The geographic basis of human character,
as Mr. Bowman explains it, will appeal to
the close student. Finally, the book con-
tains a mine of information regarding the
climatology of the Peruvian Andes, and
the meteorological records he has in-
corporated in his work are valuable.

**PICTORIAL PHOTOGRAPHY, ITS PRINCIPLES AND
PRACTICE.** By Paul L. Anderson. An Ameri-
can book on American photography. J. B.
Lippincott Co., Phila. \$2.50.

Photography, scoffed at by the "modern-
ists," has, nevertheless, made a place for
itself in modern life. There is, however, a
wide gulf between the man who snaps a
"Brownie" and sends the film to the drug
store to be developed, and such a man as
the author of the present book. Mr. Anderson
is a lecturer in the Clarence H. White
School of Photography and has carried his
study of the art much further than the average
camera man, and he has written his
book in response to an urgent demand for
an authoritative treatise on photography,
from an American standpoint. The impor-
tance of the underlying principles of pho-
tography is well set forth with the view of
enabling the student to locate and correct
his mistakes and to thus grow in knowledge
and skill.

The chapters on the technique of plati-
num, carbon, gum, gum-platinum and of the
photogravure, are highly academic and very
informative. Mr. Anderson lacks the en-
thusiasm for color photography, that some
men have, although he discusses it, as one
of the future developments of the art. He
devotes also some attention to photography
by artificial light and to motion picture pho-
tography, which has taken such a hold on
the popular mind.

The book is most readable and is admi-
rably illustrated. The man who has ad-
vanced in photography beyond the merely
"You push the button: We do the rest"
period will be especially attracted by this
book.

KARL BITTER, A BIOGRAPHY. By Ferdinand
Schevill. Issued under the auspices of The
National Sculpture Society. The University
of Chicago Press, Chicago, Ill.

The life history of any man who has
"done things" makes interesting reading,
but when we come to the biography of Karl
Bitter, who fell a victim to the modern
automobile juggernaut, as written by Mr.
Schevill, we sense a life cut short all too
soon. Here was a man who not only con-
ceived but was able to express beautiful and
inspiring things. Whether he executed a
portrait bust, a memorial or a group, he
worked with a sure hand. That he had a
sense of humor is undeniable by such a bit
as the fountain for the gardens of John D.
Rockefeller, Jr., at Pocantico Hills, N. Y.,
but his real strength is best exemplified in
such a work as his statue of General Sigel,
on Riverside Drive, N. Y.

COSTUME DESIGN AND HOME PLANNING. By
Estelle Peel Izor. Atkinson, Mentzer &
Co., Boston, Mass.

The purpose of this book is to furnish the
woman, whose place some old-fashioned
people have held, and still hold, to be the
home, who has a well-balanced attitude to-
ward dress and a sensible comprehension of
the appropriateness of house furnishing, use-
ful hints for her practical consideration.

WITH THE ARTISTS**Dinner at National Arts Club**

A dinner was given at the National Arts
Club, Dec. 20, to the Artist Life Members
of the Club. There are about 100 life mem-
bers and 60 of these were present. Charles
Curran acted as chairman, and a jury of se-
lection was elected for the exhibition of
members' work to open Jan. 3. During the
dinner the ballots were cast and counted
and the result was announced with the cof-
fee. This is a comparatively new institu-
tion in the club. The idea is that instead
of the jury being appointed by the director
of the executive committee, the selection
is turned over to the life members, a de-
cidedly democratic move. It was even pro-
posed that the majority of the jury of
awards should be non-members of the club.
At the dinner, speeches were made by
Messrs. Agar, Watrous, Griffin, Page, Volk,
Lamb and Bruce Crane.

The Fine Arts Commission has approved
a model for the proposed memorial foun-
dation, to replace the much-talked-of bronze
statue of Admiral Depont in Washington.
Daniel French is the sculptor and Henry
Bacon the architect. Mr. Bacon is the ar-
chitect also for the Lincoln Memorial in
that city and Mr. French the author of the
statue to be placed inside.

James Scott, of the Elverhoj Colony of
Artists and Craftsmen at Milton-on-Hud-
son, N. Y., is sending out personally etched
Christmas cards, for the most part, Noc-
turnes. Two cards which show the snow-
laden roofs of houses, with a snowy fore-
ground upon which the high lights are con-
centrated, and with the night sky illumined
by the full winter moon, are joyous in spirit.
A lighted window in the nearer house is ef-
fectively introduced.

Mrs. Clio Bracken opened her studio at
146 W. 4 St., Dec. 21, to show her latest
work in sculpture, designed by her for the
country estate of Mrs. Oakleigh Thorne in
Santa Barbara, Cal.

Arthur Crisp recently completed the
decorations for the auditorium of Green-
wich House in Greenwich Village. The
work embellishes four walls and the ceiling.
The subjects are "Work and Recreation."
At his studio, 1947 Broadway, he is now at
work on designs for the Batik process of
developing painting on silk and other
fabrics.

Colin Campbell Cooper, of 222 Central
Park South, is engaged in working on sev-
eral of his Indian landscapes. Many of
these are typical street scenes, full of color,
and reminiscent of Mr. Cooper's stay in
India.

American artists have not been slow to
respond to the demands of the war. Those
who cannot enter the service have been giv-
ing many of their works and much of their
time to the cause. Many women artists are
assisting in the Red Cross drive this week.
Among them, Mrs. Emma Lampert Cooper,
Miss Jane Peterson, and the Misses Harden-
burg, Howell, Streau, Johnson, and Edith
Penman.

Paul Dougherty, of 14 E. 10 St., recently
held a "one-man" show at Vassar College,
at the invitation of the trustees. The ex-
hibition included watercolors and oil studies
and also a number of his pictures. Mr.
Dougherty will give a talk to art students
at the Metropolitan Museum early in
February.

Miss Clara Tice has designed the poster
for "The Silver Ball," Greenwich Village's
Christmas Costume Party, to be held at
Webster Hall, Dec. 21, the Friday before
Christmas. Positively no one will be ad-
mitted except in costume or in evening
dress with a conspicuous touch of Silver
adornment.

Augustus V. Tack is painting the portrait
of "Simpkovich," the Russian author. Re-
cent over-mantle decorations for Greenwich
House, painted by this artist, are in place
and add distinction to the furnishings of the
building.

Robert Henri returned recently from
Santa Fe, where he has been painting since
last June.

Arnold W. Brunner, the architect, recent-
ly gave an interesting talk to art students at
the Architectural League room, 215 W. 57
St., on "The Architecture of Cities," and
the talk was illustrated by stereopticon
slides. The majority of the views were from
abroad, but there were still enough Ameri-
can scenes to show that America is not
lacking in appreciation of this important
subject. Mr. Brunner also showed a num-
ber of plans, which he and other architects
have under way, for the beautifying of public
places and the remodeling of civic centers.

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Daughter of Artist Weds

Miss Madeline Helen Dabo, of No. 72
Columbia Heights, Brooklyn, daughter of
Mr. Leon Dabo, artist, was married Dec. 24
to Captain Richard Douglas, U. S. R., son
of Mr. and Mrs. Albert Douglas, of Stone-
leigh Court, Washington, D. C. The Rev.
Dr. Hillis officiated.

Irving R. Wiles is painting the portrait of
Mr. William A. Rogers, of Buffalo.

Artist friends of Mahonri Young will
sympathize with him in the loss of his wife
who died at Salt Lake City last month. He
has returned to his studio and home at
Leonia, N. J.

Alphaeus Cole recently completed a
three-quarter length portrait of Dr. W.
Whitehead for the University of North
Carolina, of which college the subject was
president for some years. The artist has
recently joined the Home Defense corps.

Henry W. Parton, of the National Arts
Club, 119 E. 19 St., had two canvases in the
last monthly exhibition at the Century Club.
He is now engaged in painting a picture
which he plans to send to the exhibition of
paintings and sculptures, by members of
the National Arts Club, to be held at the
club Jan. 3 to Feb. 1 next.

Victor Salvatore, the sculptor, is soon to
marry Miss Ellen A. Ryerson of Chicago.
Their acquaintance began last summer when
the sculptor was modeling the children of
Miss Ryerson's sister, Mrs. George Hyde,
at Cooperstown, N. Y.

Mr. Salvatore made many of the decora-
tions for the Vanderbilt Hotel, notably the
prize of polo players. His statue illustrat-
ing Kipling's "The Female of the Species,"
is well known.

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